

NOW ON SALE.
THE CHRONICLE AND DIRECTORY
FOR CHINA, JAPAN, &c.
For 1880.
With which is incorporated "THE CHINA
DIRECTORY".

This Work, the ONLY one of the kind in China
or Japan, is now in the

LITTLE EIGHTH YEAR.
in its existence, and is NOW READY FOR SALE.
It has been compiled from THE MOST AUTHEN-
TIC SOURCES, and no pains have been spared to
render it THOROUGHLY RELIABLE, both as a
Dictionary and as a Work of Reference on Com-
mercial Matters.

Various additions have been made, tending to
render the Work still more valuable for re-
ference. The descriptions of each Port have
been carefully revised; and the trade statistics
brought down to the latest dates obtainable.

The Work is embellished with the following
Plans and Maps—Chromo-lithograph Plans of
VICTORIA, Hongkong, of CANTON, the FO-
REIGN SETTLEMENTS at SHANGHAI; a
Chromo-lithograph Plate of the CODE of
SIGNALS in use at VICTORIA PEAK, and
Maps of the COAST of CHINA and HONG-
KONG.

It contains a DESCRIPTION of and
DIRECTORY for HONGKONG, MACAO, PAK-
HOI, HOKWAI, WHAMPONG, CANTON, SWAZOW,
AMOY, TAKAO, TAIWANPO, TAMSUI, KEE-
LUNG, FOOCHOW, WENCHOW, NINGPO, SHANG-
HAI, CHINKiang, KIUCHU, WHUH, HANKOW,
TOHANG, CHIEPOO, TAKU, TIENSIN, NEW-
CHWANG, PEKING, NAGASAKI, KOBE (MIOGO),
OSAKA, YOKOHAMA, NIIGATA, HAKODATE,
MANILA, ILDIO, CEBU, SAIGON, CAMBODIA,
HAIPHONG, HANOI, BANGKOK, and SINGA-
PORE, as well as condensed accounts of China,
Japan, the Philippines, and the Ports of Au-
stralia.

"The Chronicle and Directory for China,
Japan, and the Philippines" is published in
Two Forms—Complete at \$5; or with the Lists
of Residents, Port Descriptions and Directories,
Plan of Victoria, and Code of Signals, at \$3.

Orders for Copies may be sent to the Daily
Press Office, where it is published, or to the
following Agents—

MACAO.....Messrs. A. de Mello & Co.
SWATOW.....Messrs. Campbell & Co.
AMOY.....Messrs. Wilson, Nicholls & Co.
FORMOSA.....Messrs. Wilson, Nicholls & Co.
FOOCHOW.....Messrs. Hedge & Co.
NINGPO.....Messrs. Kelly & Walsh, S'phia.
SHANGHAI.....Messrs. Hall & Holt.
SENGHAI.....Messrs. Kelly & Walsh.
NANKING.....Messrs. Hall & Holt, and Kelly
River Port.....Messrs. Hall & Holt, and Kelly
HOKKO, OSAKA.....The C. and J. Trading Co.
YOKOHAMA.....Japan Gazette Office.
MANILA.....Messrs. Viuda & Llorente & Co.
SAIGON.....Mr. J. Bleom.
SINGAPORE.....Messrs. Sayl & Co.
LONDON.....Messrs. Malherbe, Jullien & Co.
LONDON.....Mr. F. G. Clément's Lane.
LONDON.....Messrs. Hall & Holt & Co.
LONDON.....Messrs. Bates, Head & Co.
SAN FRANCISCO Mr. L. P. Fisher, 21 Merchants'
Exchange.

NEW YORK.....Messrs. S. M. Pettigill & Co.
37 Park Row.
Daily Press Office, 13 June, 1880.

NOTICE.

A. S. WATSON AND CO.,
FAMILY AND DISPENSING
CHEMISTS,
By Appointment to His Excellency the Go-
VERNOR and his Royal Highnesses the
DUKE OF EDINBURGH, &C.,
PERFUMERS,

PATENT MEDICINE VENDORS,
DEGUSTATION,
And
AERATED WATER MAKERS.

SHIPS' MEDICINE CHESTS RESTITUTED,
PASSENGER SHIPS SUPPLIED.

NOTICES TO CORRESPONDENTS.
Communications to Editorial matters should be
addressed "The Editor," and those on business "The
Manager," and not to individuals by name.

All letters for publication should be written on one
side of the paper only.

Advertisements which are not ordered for a fixed
period will be continued until countermanded.

Correspondents are requested to forward their names
and address with communications addressed to the
Editor, not for publication, but as evidence of good
faith.

The boat race that was to have been of
yesterday between boats from the *Coupe* and
Wiverton did not take place. It was stated late
night that the "Wiverton," at nearly the last
moment, had piped down and backed out.

This evening our Portuguese friends will
celebrate the tercentenary of Luis da Caminha
the Portuguese poet, by giving a musical and
literary soirée at the Club Lusitano. His Excellency
the Governor is expected to be present.

The remains of the late Hon. Ho Ai Kay
in the district of Hoik Shan took place on
about the 8th ult. Only twelve obtained the
degree, out of 112 candidates, after having been
inevitably examined as to their bodily strength
by getting up stones, &c., and hitting the target
with arrows shot on horseback.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
towed over from the Kowloon Docks yesterday
morning at half past seven o'clock.

An examination for a military rank, Mo San
Chee, in the district of Hoik Shan, took place on
about the 8th ult. Only twelve obtained the
degree, out of 112 candidates, after having been
inevitably examined as to their bodily strength
by getting up stones, &c., and hitting the target
with arrows shot on horseback.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Menelaus, and
was transferred at eleven o'clock to a steam
launch and taken to Whampoa. A brother and
two nephews of the deceased accompanied the
boat to the *Prins Adalbert* to assist to close
the funeral.

The German freight *Prins Adalbert*, 125, Cap-
tained by Mr. Koenig, Captain Alfred, was
arrived in the Ocean steamer Men

EXTRACTS.

AN APRIL WOOG.

Upon an April evening, land in hand,
We sat within the garden's fragrant boudoir,
Whilst from a distance, 'er the flow'ry land,
Came pealing bells so bold and sweet in sound.
Oh fair spring eve! His lips were on my brow,
And silvery soul awoke to meet his kiss;
In dreams, he never I feel it now.
The thoughts enwrap my heart while writing this;
And just as the sweet climax reached its crown,
Mama came thro'—the trees all pale with fear;
She'd brought my muffler and cloches down;
And said, "Pray be a little careful, dear!"

—Fin.

ADVERTISING BY THE ANCIENTS.

The Romans largely advertised private as well as public matters, and by writing as well as by word of mouth. They had their *proceres*, or criers, who not only had their public duties, but announced the time, place, and conditions of sale, and cried things lost. Hawkers cried their own goods. Thus Cicero speaks of one who cried *fusca clamidibus* ("he cried out fags"). But the Romans also advertised, in a stricter sense of the term, by writing. The bills were called *tabellae*, and were used for advertising sales of estates, for absconded debtors, and for things lost or found. The advertisements were often written on tablets, which were allied to pillars. On the walls of Pompeii have been discovered various advertisements:—"These will be a dedication or formal opening of certain baths. The company attending are promised slaughter of wild beasts, athletic games, perfumed sprinkling, and awnings to keep off the sun." One other mode of public announcement employed by the Romans should be mentioned, and that was by signs suspended or painted on the wall. Thus, a suspended shield served as the sign of a tavern; and nuisances were prohibited by a painting of two sacred serpents. Advertisements in newspapers, as now published, were not general in England until the commencement of the eighteenth century.

THE LONDON STREET DOCTOR.

The street doctor is much given to "quacking"—to proclaiming loudly and bragging of the superiority of his concoctions over all other known remedies.

I am unfeigned zeal in this respect that gives him his title to be included in the rank of London toilers. There is nothing to be done in the street physician's business without plenty of patter, as a vendor of a miraculous tooth-achicure, at one pony, the bottle, confided to me. "In neighbourhoods like this (Bricklane, Spitalfields) any amount of humbo-jumbo, we call it, goes down. Keep it going, and he genteled in giving mouth to your 'bs.' Never mind about its being proper. Whatever word you use that will bear a good sounding 'b' let it have it. It sounds beggarly and as though you've been through poor degrees, or whatever you call 'em. That's why I wear this mortal-board cap. That's the flavour of college and university about it. Do I know anything about dentistry? Not me. I'm a house-painter when there's anything in that line stirring, which is for about three months out of the twelve. Where did I get that lot of decayed human teeth from? I bought 'em up at the Cattle Market at Islington, where you can buy any mortal second-hand thing on Fridays. I bought very high half a peck of 'em for fifteen pence. Enough to give anybody the toothache to look at 'em. Course they are. That's the purpose of 'em: They give the clue to a lot of patter. 'Tis not because I'm selling my specific in the streets of London," says I, "that you must suppose, ladies and gentlemen, that I have neither higher nor lower experience. I give you hypothetical hordeines of the many heterocentric's hypotheses. I've performed on the mysticatory organs of the human frame. Every one of them teeth you see before you, both molars and bicuspids, was drawn from the human jaw by this hand, the agony of which caused me to give my mind to the invention. I now offer you. It is not only the agony of extraction, it is the danger of fractured jawbones, which here is one in the bottle the young woman belonging to which was hospitalized at Guy's at the time when I was walking the hospital." "And that is a human jawbone?" I asked him, pointing to the obscene specimen suspended in some liquid by a string. "Well, I don't mind telling you it's a sheep's," he replied frankly; "but it's only to illustrate the human-like, and it does just as well. What is my minuscule structure made of? Come, now, that's coming a little too strong: You wouldn't guess it in a month. No, there's no opinion in it. Ossium, hey! what, and just a profit out of penitentiary? There's no harm in it. They say simple remedies are the best, and I'm bleed if they could have a simpler one than mine. They may swallow a handful of it and it wouldn't hurt 'em. Can it possibly do them any good? I'll tell you what, guv'nor"—and here the proprietor of the notorious toothache tincture grew serious, and said solemnly: "I assure you, I've seen more 'em that good. I've been perfectly thunderstruck. 'E's had 'em come here with their jaws bound up, and black under the eyes with the pain, and I've rubbed their gums with my thumb, and they've been free from pain that minute." "It must be faith," I suggested. "It must be something." returned the ex-house painter with a glimmer in the bottle that betrayed his consciousness that the key to the mystery was not contained within them, "but it has often been a puzzle to me, as I tell you, fair and honest." —Telegraph.

BOOKBINDING.

The art of bookbinding is of older date than books themselves—at least, of books as we know them. Paper was not invented till the eleventh century of the Christian era, and printed books were not sold in any large quantities till after the first decade of the sixteenth; but ages before the cunning Arabian Habib had learned to make paper out of boiled rags, writing was an art that flourished in perfection, and a great variety of substances had been used to receive the letters or hieroglyphics of experts in calligraphy. The children of Seth engraved inscriptions on columns of brick and stone; and Pratus, mentioned in the Iliad, used tablets of cedar-wood. Supposing now that Pratus to have been careful of his writings, and to have protected his tablets with pieces of linen or brass, we get the first essay at bookbinding. The Egyptians, ahead of the Greeks, invited the papyrus in 1730 B.C.; the Kings of Pergamos pachment; and the Chinese silk-paper towards the middle of the seventh century B.C. The Chinese are also credited with the invention of ink and pencils; but in Europe the iron stylus and the reed continued to be employed until the time when the goose-quill was first pressed into service in the course of the sixth century A.D. Meanwhile the art of book-binding had progressed faster than novelties in writing; for the Romans had borrowed from the Greeks the roll of parchment which they called *codex*, and afterwards they had contrived the square book or *codex*. Marial-alludes to this as an innovation in his time, and it must have been found a very convenient one. Binding was soon so far established that we hear of codices covered with tablets of ivory or wood inlaid with gold. The best bookbinders came from Athens.

The bookbinders' craft was at its zenith just before the invention of printing; and it has waned since, because nobody would care nowadays to give such prices as were cheerfully paid for books in the days when it took twenty-five months of a patient scribe's work

THE ORIGIN OF OMNIBUSES.

Mr. J. A. Pitton, writing to *Notes and Queries* on the subject, says:—"It is not the form of the vehicle which constitutes the omnibus, but its application for street traffic for short distances, as in towns, as its name implies." "Well," There was nothing novel in the carriage itself. Similar long-bodied vehicles had been employed previously for short stage traffic between neighbouring towns, and had before made a view of one of the streets of Liverpool, taken in 1804, in which a vehicle is shown in appearance precisely a modern omnibus, but that there was no omnibus name. We may even go a long way further back. These are evidence that omnibuses existed in the days of Imperial Rome. On a bas-relief of unquestionably the Gallo-Roman period, preserved in the Museum of Antiquities at Dijon there is represented a veritable omnibus, rather clumsy in construction, drawn by a pair of horses, with a driver on the box, and passengers inside, looking out of the windows.

Verily there is nothing new under the sun.

When the modern omnibus was first introduced some difficulty was experienced by the Frenchmen of the day arising the formation of the plural, the uncertain word *omnibus* appearing as *omnibus*.

Considerable amusement was caused in the House of Commons by Mr. Joseph Hume talking of the omnibus, then parading the streets. However, the Tontons finally drove out the classical and omnibus had multiplied after their kind to an amazing and increasing extent.

ANITA.

Going from Chicago to New York in a parlour car some years ago, I chanced to find myself seated next to a lady, 66 years old, and very plainly dressed, who attracted me strongly. What first drew my attention to her was her voice. I had never before heard anything like it, clear, deep, and sympathetic, every syllable perfectly accentuated, and so even, full and flowing that to listen to it charmed me irresistibly.

I had just finished reading the New York Herald when "Please permit me to look at your paper a moment," fell on my ear like a bolt of lightning.

It will be remembered that the art of printing was not discovered all of a piece; and that for some time after it had been brought to perfection the secret of it was kept in order that its possessors might gain by their printed books as manuscripts, and continue to charge the high prices obtainable for these latter. This little speculation, so very human, lasted until it occurred to some shrewd bookseller that honesty was the best policy, whatever the price of books.

She was a woman not far from sixty, large-framed and deep-cheeked. Her features were irregular, but her blue eyes were bright with gaiety, and a flower-shaped head never sat on a woman's shoulders than that which I caught myself regarding with more of interest than politeness warranted.

When the train stopped at Toledo, a hand-some dark-eyed Italian girl came to the car window and held up for our inspection a basket of oranges. The lady selected two or three from the great golden pile, and tossed one half to the youthful fruit vendor.

"That Italian girl is a rare reminder of one I once saw in Rome," said my travelling companion, holding the oranges she had purchased to her coloured maid, who sat just behind her, the very pink of a ducky attendant.

I was fascinated by her voice and manner that before I well knew what I was saying, I had blurted out the question:—

"A girl with a story I am sure, and one which I should dearly like to know."

The old lady smiled, and a wonderful smile it was, lighting up beautifully one of the most expressive countenances I had ever seen. I can do no more than repeat her words, to catch the spirit of her marvellously dramatic way of speaking would be simply impossible.

"While at Rome, some years ago, I one day visited the studio of a rising American sculptor. He was quite a young man, handsome, and a great favourite. Flushed with his first success, ambitious and gifted, he had some reason to be pleased with the world, and the world with him. He had just finished an exquisite statue of Ariadne forsaken, and was shown the plan of leather slightly gilt had come to be of universal fashion. Books presented to kings and queens were occasionally bound in silk or velvet and encircled with precious stones; and now and then the ivory-carvers of Dieppe, who had come to great renown under the fostering rule of Jacques Ango, the merchant-prince of their city, produced as they do now, pretty mosaics in ivory covers. As a rule, however, it was held that a book was sufficiently well bound if its cover of red, white, or buff leather was well stamped with the arms of the owner in gold, and had a neat bordering of gilt scroll-work or flowers. The edges of the leaves of hand-made books were always gilt until the middle of the sixteenth century: after that books appeared with coloured edges adorned with plain red edges; and this fashion prevailed until the invention of the marbling process by René Coqueret of Paris, in 1727. Just a century before that, however, the sale of fine books had acquired a sudden stimulus by the invention of the art of printing and engraving in colour, made by Leestmann and Leblond at Frankfort. These ingenious persons had tried to humour a fashion that had suddenly sprung up for old illuminated medieval books. In seeking how they might copy the beautiful illuminations they hit upon the way to make books with coloured pictures, red letters and rubrics, and became virtually the founders of what are called French book-sellers' parades *éditions de luxe*.

In our time it can scarcely be said that bookbinding has much improved; but the other day there died in Paris a journeyman bookbinder whom many may have surprised to hear had been almost exclusively engaged during the last years of his life in working for Baron Rothschild. He was an artist like those of five hundred years ago, and he worked with the same skill as did his master, Ariadne, who had learned to make paper out of the bark of a plant called *Arundo*, the *canne* of the *infernus* of Dante's "Inferno." After this cheapness became the prime object in the publication of books, and as a consequence bookbinding lapsed from its high estate as one of the fine arts and was reduced to one of the mere manual crafts. When books had become common the binding of plain leather slightly gilt had come to be of universal fashion.

Books presented to kings and queens were occasionally bound in silk or velvet and encircled with precious stones; and now and then the ivory-carvers of Dieppe, who had come to great renown under the fostering rule of Jacques Ango, the merchant-prince of their city, produced as they do now, pretty mosaics in ivory covers.

As a rule, however, it was held that a book was sufficiently well bound if its cover of red, white, or buff leather was well stamped with the arms of the owner in gold, and had a neat bordering of gilt scroll-work or flowers. The edges of the leaves of hand-made books were always gilt until the middle of the sixteenth century: after that books appeared with coloured edges adorned with plain red edges; and this fashion prevailed until the invention of the marbling process by René Coqueret of Paris, in 1727. Just a century before that,

however, the sale of fine books had acquired a sudden stimulus by the invention of the art of printing and engraving in colour, made by Leestmann and Leblond at Frankfort. These ingenious persons had tried to humour a fashion that had suddenly sprung up for old illuminated medieval books.

In seeking how they might copy the beautiful illuminations they hit upon the way to make books with coloured pictures, red letters and rubrics, and became virtually the founders of what are called French book-sellers' parades *éditions de luxe*.

In our time it can scarcely be said that bookbinding has much improved; but the other day there died in Paris a journeyman bookbinder whom many may have surprised to hear had been almost exclusively engaged during the last years of his life in working for Baron Rothschild. He was an artist like those of five hundred years ago, and he worked with the same skill as did his master, Ariadne, who had learned to make paper out of the bark of a plant called *Arundo*, the *canne* of the *infernus* of Dante's "Inferno."

After this cheapness became the prime object in the publication of books, and as a consequence bookbinding lapsed from its high estate as one of the fine arts and was reduced to one of the mere manual crafts. When books had become common the binding of plain leather slightly gilt had come to be of universal fashion.

Books presented to kings and queens were occasionally bound in silk or velvet and encircled with precious stones; and now and then the ivory-carvers of Dieppe, who had come to great renown under the fostering rule of Jacques Ango, the merchant-prince of their city, produced as they do now, pretty mosaics in ivory covers.

As a rule, however, it was held that a book was sufficiently well bound if its cover of red, white, or buff leather was well stamped with the arms of the owner in gold, and had a neat bordering of gilt scroll-work or flowers. The edges of the leaves of hand-made books were always gilt until the middle of the sixteenth century: after that books appeared with coloured edges adorned with plain red edges; and this fashion prevailed until the invention of the marbling process by René Coqueret of Paris, in 1727. Just a century before that,

however, the sale of fine books had acquired a sudden stimulus by the invention of the art of printing and engraving in colour, made by Leestmann and Leblond at Frankfort. These ingenious persons had tried to humour a fashion that had suddenly sprung up for old illuminated medieval books.

In seeking how they might copy the beautiful illuminations they hit upon the way to make books with coloured pictures, red letters and rubrics, and became virtually the founders of what are called French book-sellers' parades *éditions de luxe*.

In our time it can scarcely be said that bookbinding has much improved; but the other day there died in Paris a journeyman bookbinder whom many may have surprised to hear had been almost exclusively engaged during the last years of his life in working for Baron Rothschild. He was an artist like those of five hundred years ago, and he worked with the same skill as did his master, Ariadne, who had learned to make paper out of the bark of a plant called *Arundo*, the *canne* of the *infernus* of Dante's "Inferno."

After this cheapness became the prime object in the publication of books, and as a consequence bookbinding lapsed from its high estate as one of the fine arts and was reduced to one of the mere manual crafts. When books had become common the binding of plain leather slightly gilt had come to be of universal fashion.

Books presented to kings and queens were occasionally bound in silk or velvet and encircled with precious stones; and now and then the ivory-carvers of Dieppe, who had come to great renown under the fostering rule of Jacques Ango, the merchant-prince of their city, produced as they do now, pretty mosaics in ivory covers.

As a rule, however, it was held that a book was sufficiently well bound if its cover of red, white, or buff leather was well stamped with the arms of the owner in gold, and had a neat bordering of gilt scroll-work or flowers. The edges of the leaves of hand-made books were always gilt until the middle of the sixteenth century: after that books appeared with coloured edges adorned with plain red edges; and this fashion prevailed until the invention of the marbling process by René Coqueret of Paris, in 1727. Just a century before that,

however, the sale of fine books had acquired a sudden stimulus by the invention of the art of printing and engraving in colour, made by Leestmann and Leblond at Frankfort. These ingenious persons had tried to humour a fashion that had suddenly sprung up for old illuminated medieval books.

In seeking how they might copy the beautiful illuminations they hit upon the way to make books with coloured pictures, red letters and rubrics, and became virtually the founders of what are called French book-sellers' parades *éditions de luxe*.

In our time it can scarcely be said that bookbinding has much improved;

but the other day there died in Paris a journeyman bookbinder whom many may have surprised to hear had been almost exclusively engaged during the last years of his life in working for Baron Rothschild. He was an artist like those of five hundred years ago, and he worked with the same skill as did his master, Ariadne, who had learned to make paper out of the bark of a plant called *Arundo*, the *canne* of the *infernus* of Dante's "Inferno."

After this cheapness became the prime object in the publication of books, and as a consequence bookbinding lapsed from its high estate as one of the fine arts and was reduced to one of the mere manual crafts. When books had become common the binding of plain leather slightly gilt had come to be of universal fashion.

Books presented to kings and queens were occasionally bound in silk or velvet and encircled with precious stones; and now and then the ivory-carvers of Dieppe, who had come to great renown under the fostering rule of Jacques Ango, the merchant-prince of their city, produced as they do now, pretty mosaics in ivory covers.

As a rule, however, it was held that a book was sufficiently well bound if its cover of red, white, or buff leather was well stamped with the arms of the owner in gold, and had a neat bordering of gilt scroll-work or flowers. The edges of the leaves of hand-made books were always gilt until the middle of the sixteenth century: after that books appeared with coloured edges adorned with plain red edges; and this fashion prevailed until the invention of the marbling process by René Coqueret of Paris, in 1727. Just a century before that,

however, the sale of fine books had acquired a sudden stimulus by the invention of the art of printing and engraving in colour, made by Leestmann and Leblond at Frankfort. These ingenious persons had tried to humour a fashion that had suddenly sprung up for old illuminated medieval books.

In seeking how they might copy the beautiful illuminations they hit upon the way to make books with coloured pictures, red letters and rubrics, and became virtually the founders of what are called French book-sellers' parades *éditions de luxe*.

In our time it can scarcely be said that bookbinding has much improved;

but the other day there died in Paris a journeyman bookbinder whom many may have surprised to hear had been almost exclusively engaged during the last years of his life in working for Baron Rothschild. He was an artist like those of five hundred years ago, and he worked with the same skill as did his master, Ariadne, who had learned to make paper out of the bark of a plant called *Arundo*, the *canne* of the *infernus* of Dante's "Inferno."

After this cheapness became the prime object in the publication of books, and as a consequence bookbinding lapsed from its high estate as one of the fine arts and was reduced to one of the mere manual crafts. When books had become common the binding of plain leather slightly gilt had come to be of universal fashion.

Books presented to kings and queens were occasionally bound in silk or velvet and encircled with precious stones; and now and then the ivory-carvers of Dieppe, who had come to great renown under the fostering rule of Jacques Ango, the merchant-prince of their city, produced as they do now, pretty mosaics in ivory covers.

As a rule, however, it was held that a book was sufficiently well bound if its cover of red, white, or buff leather was well stamped with the arms of the owner in gold, and had a neat bordering of gilt scroll-work or flowers. The edges of the leaves of hand-made books were always gilt until the middle of the sixteenth century: after that books appeared with coloured edges adorned with plain red edges; and this fashion prevailed until the invention of the marbling process by René Coqueret of Paris, in 1727. Just a century before that,

however, the sale of fine books had acquired a sudden stimulus by the invention of the art of printing and engraving in colour, made by Leestmann and Leblond at Frankfort. These ingenious persons had tried to humour a fashion that had suddenly sprung up for old illuminated medieval books.

In seeking how they might copy the beautiful illuminations they hit upon the way to make books with coloured pictures, red letters and rubrics, and became virtually the founders of what are called French book-sellers' parades *éditions de luxe*.

In our time it can scarcely be said that bookbinding has much improved;

but the other day there died in Paris a journeyman bookbinder whom many may have surprised to hear had been almost exclusively engaged during the last years of his life in working for Baron Rothschild. He was an artist like those of five hundred years ago, and he worked with the same skill as did his master, Ariadne, who had learned to make paper out of the bark of a plant called *Arundo*, the *canne* of the *infernus* of Dante's "Inferno."

After this cheapness became the prime object in the publication of books, and as a consequence bookbinding lapsed from its high estate as one of the fine arts and was reduced to one of the mere manual crafts. When books had